/123 cont./

162 Agosta. -- A boy Irineo (parents dead).
621 Luis (Bolivian), Martin (Brazilian) with wife Carlotta (Paraguayan) and child.

126 I could not rejoice enough about the fortunate circumstance
115 that I was able to make the linguistic survey on the Rio Novo. Even with the intelligent Reginaldo it had been difficult enough to determine phonetically the inimitable tongue exercises that make up the Bakaïrí language, but with Captain Mêmo, who did nothing but nod contentedly, and the others who either laughed or grew impatient, nothing could be done.

On the other hand, I am indebted to Caetano for the legends which I shall retell later.

342 The largest house, which Captains Caetano and Felipe oc-
824 cupied together, was 21 paces long and 9 1/2 paces wide. The roof and walls, the latter supported by cross rods of tacoara /bamboo; see the glossary, p. 172 / consisted entirely of buritĭ /see the glossary, p.170 / straw. Only Miguel owned a round house, the inner frame of tacoara covered with buritĭ leaves.
[343] There were seven houses and two new buildings. In addition two pig huts. In the case of one new building, I inquired about the timber that made up the frame. Two tall aruera posts supported the uppermost longitudinal roof-beam of aricá wood (also cunhào de porco). The sloping side-beams of the roof likewise cunhào de porco, the two longitudinal beams guanandĭ. The smaller posts that supported the roof beams: timbó, peuva, carvão, branco. One roof was also covered with campo grass.

164 I visited Miguel, who had an attack of fever, in his bee-
352 /124/ hive. He lay in his cotton hammock and let himself be
353 waited on by pretty Maria. The whole room hung full of calabashes, rice and farinha baskets, skins, arrows -- things left by his grandfather; it was far more comfortable in this still true heathen affair than in the characterless huts of the adherents of
123 a mock civilization. With dreadful gestures of disgust, the old
[057] man swallowed the bitter quinine and buried his fever-reddened
[283] face in the hammock. Maria, in gratitude, baked me a beijú [Cf. glossary on p. 170 --Analyst]

/124 cont./

123 and showed me how the raw cotton, merely cleaned of seeds, is
283 twisted into thread with the spindle. The cotton plants stand
241 between the huts everywhere; beside them grows mamona /castor
[372] oil plant/, whose oil serves us for wretched illumination in the
[251] evening, and peppers. Mats are spread out on racks in order to dry the mandioca farina.

The roça," the cultivated field, lies some distance away. The Bakaïrí plant mandioca, beans, rice, sweet potatoes, sugar, and deliver to the Fazenda Corrego fundo. Their rapadura was
272 excellent; the melada, a honey-sweet syrup, moved us to exclamations of admiration. The sugar cane is pressed between
249 two cylinders in the simplest way. (Cf. the vignette at the be-

342

Old-style hut.

[249] ginning of this chapter /see p. 2/).

We found Caetano's hut divided into three rooms: Caetano received us in the high, airy center room and shut the door, behind which little Luisa was doing housework. Felipe and Carlotta
354 Parecí lived in the corner room opposite. Three canga blocks
482 formed the hearth. Plaited back-baskets, which are carried by a forehead band and in which the women are said to carry up to six
412 arrobas. Graters to grate the mandioca: hard little spikes from
824 the rib of the buritĩ leaf are neatly set into the middle part of a narrow piece of wood almost a meter long.

/65 cont./

124 say, an Arab, who would feel awkward about looking into the un-
831 veiled face of a European woman, or a Chinese, who would fall
[192] into the most anguished embarrassment if chance showed him her stockingless little foot. It is true, the subject that seems shocking to us gave the Bakaïrí, men and women, decided pleasure, and if a pedantic ponderer who wants to have modesty in our sense preserved at any price as the innate heritage of humanity would like to conclude from this increased measure of merriment that the bad conscience of a tribe that had sunk from a higher morality was stirring, I can only reply to him that their merry laughter was neither impudent nor did it give the impression of cloaking an inner embarrassment. On the other hand, it undoubtedly had a slightly erotic timbre, and, much as occasion and accompanying circumstances among true primitive peoples must differ, it altogether resembled the laughter that one hears at our spinning-party jokes, at games of forfeit, or other harmless entertainment in the intercourse between the two sexes. For from this same
[531] natural joy, as we shall see later, there resulted one of the most common ornaments in their painting, namely, the uluri of the women, represented on numerous implements as the original form of the triangle.

126 I wished to have the uluris made in larger quantities for the collection. Which aroused great merriment. Thus one afternoon there was lively tailoring. We were sitting behind Tumayaua's
[252] house, an old woman was baking beijûs outside, pouring the flour
[524] on the pan, spreading it smooth, and /66/ skillfully tossing the
[283] finished flat-cake on a sieve, the children licked up püserego and
[289] played catch with feather-decorated maize balls, and four women and girls were twisting the threads out of palm fiber, folding the "little skirts" out of brownish-yellow leaves, and handing me the
126 neat work in quantity and in all sizes. The only thing that I must
291 add is that one woman was very baffled and looked about helplessly when I asked for an uluri that she was wearing. But no feeling of modesty related to the exposure had anything to do with this embarrassment; rather, what feeling of modesty was present should be called a physiological one, the existence of which I do not

/92 cont./

night. We sat down in the middle of the large plaza in a long row. Each one was brought a drinking bowl; the largest, along with a cigar, fell to me. Speeches of welcome were now exchanged with great volubility.

áma, you = that is you. ehé úra, yes, I = indeed, that is I. bakaïrí úra, I (am a) Bakaïrí. kχaráiba úra, I (am a) Karaibe. bakaïrí kχúra, (the) Bakaïrí (are) good. kχaráiba iwakulukúlu, (the) Karaiben (are) very good. píma áma? (are) you (the) chief? píma úra, I (am the) chief.

Opposite each Karaiben squatted a Bakaïrí and admired him and what he wore. The Swedish matches, knives, mirrors, buttons, beads -- it was always the same routine. Except that in the case of Porisa it was my notebook that was most appreciated and it was not the written pages or those covered with drawings, but the white, empty sheets that elicited exclamations of delight from him. We also strode about the plaza in pairs, arm in arm, in affable conversation. We studied the geographical distribution of the Kulisehu tribes in detail, but the dwelling places of the Trumaí still remained as obscure as before.

The flute-house was large and spacious, its roof dilapidated, much straw lay on the floor inside, and here, as in the houses, we missed the cleanliness which pleased us so in the other villages. In front of the flute-house, resting on cross-sticks, lay a huge hollow tree-trunk -- a morcego (bat) tree our men called it -- /93/ irregularly painted with human figures and fish vertebrae. During festivals they drummed on this giant instrument with thick wooden clubs, similar to the mandioca pestles.

Inside there were handsome masks and a new form of dance costume; two huge crinolines ten meters in circumference, covered with straw, and comparable to small huts, koálu, which the dancer wore on a ring on his shoulder. Soon enthusiastic barter was under way everywhere. We obtained fine feather ornaments, crowns made of arara feathers, which are light blue on one side, yellow on the other, dainty mats in which they are

/93 cont./.

126 534 283 1301 1239 stored, dark yellow reed diadems, such as Luchu is wearing on Plate 6, 1 others with radiating tips, large Panpipes, an oar decorated with drawings, spinning whorls of the simplest type, that is, disks made of potsherds, and a quantity of remarkable cylinder-shaped sticks, which are covered with ornamentation and worn on the back at festivals. But in the equipment of these third Bakaïrí it was clearly shown that we were with the section of the tribe living next to the rest of the Kulisehu Indians; all kinds of imported goods were present and were designated as such here. The Bakaïrí do not make any pots themselves and do not themselves have a place where they might fetch stones for stone axes, but here we were immediately told that the pots came from the Mehinakú /Mehinacu/ and the stone axes from the Trumaí. Among the pots one in the shape of a turtle represented an absolute masterpiece of primitive plastic art, on which the head, tail, and feet, as well as the shell drawing, were magnificently worked out. From the Auetó we found a half-broken clay doll; also originating from the Mehinakú, balls of finely spun cotton; from the Trumaí and Suyá, dainty feather caps. From our own possessions of 1884 we discovered two iron chisels, parts of a ramrod, which had been sharpened to a point on stones.

177 439 [323] 618 732

We met a Nahuquá in person; unfortunately, the man was obviously an idiot and had little to offer for my purposes. It is strange that this is not an isolated phenomenon: the Kustenaú of 1884 had a simple-minded Bakaïrí among them, the Yuruna likewise an Arara Indian definitely feeble-minded, and it seems to me I often noticed similar instances. Do the people become stupid in the new environment or are only the stupid specimens entrusted to neighbors for their use?

126 In the flute-house anthropological measurements and photographs were taken in exchange for beads. In this village there was a pronounced Sémitic type, of which Plate 13, 2 represents a classic example. The people submitted to everything and called the caliper compass nína, "moon." Only one man was indignant when, after Ehrenreich had measured him from head to foot in all directions, I handed him the fee of three beautiful, large beads. He wanted to have as many beads as there were measurements

[153] [See p. 138. -- Analyst]

/181 cont./

or stone. The latter is never used by the men. On the Kulisehu we collected a few ornamental stones made out of grayish white quartzite with a dull shine, which were ground into the shape of a pointed spindle and were six centimeters long. We saw the nose-spindle, natîko, in actual use only in the case of a pregnant woman, who also had many ornaments hanging around her neck. These stones came from the Batovy or the Ponekuro, the right source-river of the Kulisehu, they were said to be rare, so that ordinary bones or reed had to help out. We also obtained bones of similar shape, eight and a half centimeters long, and a spindle seven centimeters long and gleaming like mother-of-pearl, which was cut out of a shell. The operation is performed in approximately the fifth year of life and is said to be accompanied by profuse bleeding on occasion.

I may add on here the binding of the extremities, although

Fig. 13. Ornamental nose-stone of the Bakairî women.

it was still foreign to our Indians in the degree where it might be spoken of as a bodily injury. It was much in use among all the tribes. For this they used thick, wide straw binding, bands of cotton, cotton ropes, or bands crocheted with wooden needles, and wore them on the upper arm and below the knee or above the ankle. The custom was most striking in the third Bakairî village, where one saw chubby, almost swollen calves. We never observed, however, such thick, protruding calves as are shown in illustrations of the male or female Karaiben of the north. We noticed the straw bindings especially among the Nahuquá (cf. Fig. 4 /see p. 71/). /182/ Only the men made use of the binding. It makes one strong, I was told by way of explanation. As dance ornaments bands decorated with colored feathers are worn around the upper arm.

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#171
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/182 cont./
Chains. Both sexes adorned themselves with neck chains; the men also wore ornaments on their hip cord. Children and pregnant women had the most chain-ornaments hung on them. Our beads were also requested primarily for the children.

The Bakaïrí, with great pains, made very pretty neck chains, trophies of the kind of work that was quite popular among the other tribes, which we also found among the Suyá in 1884; cf. the

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#171
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Kamayurá of Figure 14. These are rectangular, slightly convex pieces which are cut from a convolution of the shell of pfu. Orthalicus melanostomus (Prof. v. Martens), two to three centimeters long, one

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Fig. 14. Kamayurá with shell chain.

B
#171
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to one and a half centimeters wide, almost pure white, and known as pfu ofili. They overlap on the long side, like roof tiles, and are generally pierced at the top and bottom, but fastened only at the top with small threads to the neck cord. Especially thick shells were chosen, broken, and ground on stones. They were pierced with the

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#171
359

tooth of the dogfish or with the twirling stick, at the end of which was fastened a triangular splinter of stone; in this way a conical hole was formed.

/228 cont./

fire-maker. I also remembered the stick of pressed dry cow dung which is allowed to glow for many hours on the decks of Indian ships for the use of smokers. Perhaps a corresponding use of wood dust is to be found here and there. Wood shavings were used by us in historical Germany up to the beginning of this century, along with flint and steel.

V. Weapons, Implements, Industry.

Bows and arrows. Throwing stick. Club. Canoe. Fishing implements. Plaiting and textile work. Buriti and cotton hammocks. *Gourd* vessels. Pottery.

I have reported on the settlements, the way of life, and the tools of our Indians, insofar as they present peculiarities. What remains to be said about one implement or another will follow naturally within the framework of the description of arts and crafts, which, on account of the many new things, requires a special survey. On the other hand, it is advisable to say a little more about the appearance and the use of the weapons, as well as about the simplest craft skills.

Bows and arrows are the only weapon common to all our Indians. Clubs are used among the Suyá and Trumaí. Nowhere are there lances. Nowhere blowgun and poisoned arrows. Only the sorcerer has a kind of theoretical poisoned arrow when, as we shall see, he secretly and with powerful witchcraft hurls poisoned twigs at his victim; at any rate, the idea of a projectile poison comes before us here.

/229/ Bows and arrows are distinguished by their size, the arrows by the extremely neat and pleasing workmanship. The length of the bows is more than two and a third meters, that of the arrows one and a half to almost two meters. The wood of the bow is yellowish or light brown and comes from the *arará* tree, Tecoma, and others. We found palm wood in only a few bows of the Tupí tribes. Here, too, the bow was plaited round with cotton in an attractive pattern, something unknown among the other tribes. The bowstring is twisted out of tucum fiber.

/136 cont./

128 I shall discuss the reed diadems and plaited dance costumes in the chapter on masks.

1171 Textile work. The material: pineapple silk, aloe hemp,
283 palm fiber from the tucum and buriti, and cotton. The fibers
284 are put in neat bundles, and twisted on the thigh, but the cotton
tufts, on the other hand, are drawn out into a thread by means
of the spindle likewise made to turn rapidly on the thigh and then
[142] spinning freely. Only the women spin and weave. The fiber
strings serve as the actual tie-threads and ropes; fish nets, carry-
ing nets, in certain cases hammocks, and finally bowstrings are
made of them. Knitting is done with bamboo rods or long wooden
needles that have eyes.

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Fig. 32. Fire fan (1/9 nat. size
/in the original illustration/.)

1171 The spindle is a disk through which is stuck a thin, not very
283 straight, and smoothly worked stick sometimes notched at the tip.
To it is attached a tuft of cotton, freed of seeds, whereupon the
whorl is rapidly turned on the thigh and the whole allowed to
hang; as a result of the even rotation, the cotton is twisted into
a thread. The thread is wound on the little stick, until a thick,
cone-shaped ball rests against the whorl, which prevents it from
slipping off. Diameter of the whorl-disk, five and a half to six
[237] centimeters; length of spindle shaft, 30-35 centimeters. The
whorl usually consists of a piece of the ventral shell of the turtle,

/238 cont./
#171 it is often made of wood, and only among the Bakaïrí does it
●283 consist of an ordinary, crude clay disk which might have been
broken out of the bottom of an old pot and ground to shape.
[531] /239/ I shall speak later of the designs incised on the first two
types mentioned. the Bakaïrí leave their wood and clay disks
undecorated, and we did not find any tortoise-shell whorls
among them. The women powdered their upper thighs with
white, chalky clay for protection against perspiration. They
kept the material in the form of balls the size of a child's head,
from which they scraped off a little with a shell for use.

The thread is made in two or three different thicknesses
[431] and kept in balls which are wrapped in green leaves. The balls
[574] are popular hospitable gifts of the Bakaïrí and Mehinakú, which
were given to us likewise at the reception, just as Columbus
reports this in the case of his islanders on 12 October 1492.

#171 The "loom" is as primitive as can be. Two low posts, which
286 need not be half a meter high, a good distance apart, that is
all. The origin of the weaving from the plaiting is still clearly
evident. A thick skein of cotton is wound around the posts as a
warp, a thread without end; the cross-threads are pulled through
with guide sticks.

286, The Bakaïrí hammock represents a rather loose net, long,
352 rectangular, two and a third meters by one and a quarter meters.
The rows running lengthwise are broken at irregular intervals
of two to three and a half centimeters by transverse rows; one
can easily stick one's finger through the interstices. The type
of weave is very simple. Two longitudinal threads, two to three
millimeters thick, are wound around each time through the
thinner transverse threads which are only one millimeter thick,
and, to be sure, there are four transverse threads, of which two run
wave-like in front of, and two in back of, the longitudinal threads,
crossing between the latter. Where the transverse threads come
out on either side, they are knotted; thus on each longitudinal
side one finds some 70 knots with the four cut-off ends of the
threads. The loop left free on either post is wound in the center,
so that, on the one hand, an eyelet to receive the suspension

/[261 cont.]/

The hammocks of pure cotton were a specialty of the Bakairí; among them, too, burití hammocks could be found even on the Kuliseu. The mosaic cloth was made by the Aweti. The hammocks for small children among the Bakairí were peculiar, merely a bundle of mats tied together at the top and bottom and hung up.

Thus, the most varied forms existed and were in the process of becoming uniform. The Suyá were still sleeping on large palm-straw mats following the custom of the Gês. When we visited them, they were on the point of adopting the hammock; they had a few specimens and were weaving some themselves. Perhaps the art came from the Trumaí women whom they had with them. After my journey of 1884 I pointed out the parallelism between the Schingú region and the Guianas, namely, that in both areas the cotton hammock seems to be native to the Caraïben, the palm-fiber hammock to the Nu-Aruak, and that furthermore this ethnographic conformity corresponds exactly to the linguistic one. In both cases, the technique arises from plaiting, only the material is different. The Bakairí were the most backward; they did not favor the cloth-like fabric. It is also striking that their spinning wheels, although they completely fulfilled their purpose, were less artistic than among the other tribes.

A parallel technique was shown in a type of straw-mat. The [illegible] that stiff and at the same time very flexible, tight mats were produced, between which the manihoca was pressed dry. We also saw pieces of cloth used for the same purpose.

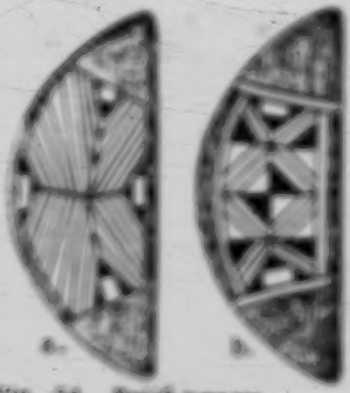
Gourd vessels. The fruits of Crescentia cuyeté /Pc. cujete/ and the cucurbit Lagenaria provide vessels of the most diverse shapes. There are some that are ball-shaped, cucumber-shaped, bottle-shaped, hourglass-shaped, as well as many others of an irregular nature. After cutting them in two one obtains correspondingly shaped bowls. The green fruits are tied into the desired shape, the hourglass shape, in particular, is a product of this method. In order /Pl. XV appears here/ /[261]/ to divide them

[TEXT CONTINUES ON P. 254]

/[illegible] cont./

bowl names of the Tsuleqmi drawn half a [illegible] above and below and, in the center, the armored fish decoration of the Auwit, about which, however, I do not know, as I do in the case of the [illegible], whether it has the same meaning among the Tsuleqmi.

The spindle whorl often the richest material in the way of drawings among the Metlenekl, Auwit, and Kamayuk, in equal fashion. While the Selelqi had wheels of wood and clay, a disk cut out of the ventral carapace of the turtle was used predominantly here and was almost always decorated on one side and not infrequently on both sides. The design was scratched in with the teeth of the dogfish and smeared with saliva and charcoal.



a. b.

Fig. 34. Bowl names.
a. Kamayuk, b. Tsuleqmi.
(1/2 nat. size /as drawn in the original illustration/.)

Fig. 35. Spindle wheel with [illegible] design (Metlenekl.) (1/1 nat. size /as drawn in the original illustration/.)

I have already reproduced two turtle spindle-wheels of the Metlenekl on page 291. A similar one of wood is drawn in Figure 35. The designer ran into difficulties with his dividing lines. This type is the common one. Occasionally, however, we found wheels that show great progress. On the wheels worn suspended and purely artistic motifs are produced. In order to demarcate the [illegible] all around, a concentric circle and to be drawn close to the

2. Indians--Title D-5 (1934, 1937-1968) 1934 SP7 Bacairi SP17 Mekranoti SP18 Yaruma SP25 Nahuqua Auetö SP6 Camayurá

8 /XII cont./

191 53 Thus, nothing can be determined here. Nevertheless, the ethnological leveling with the *mawachu* design and the masks has not yet gone so far that a negative conclusion cannot be reached, at least for a few tribes. The Bakairí, I believe, are out of the question. They are the "masses of the *makaman* and the *imeo*," the *planted* cottonen, and the docile Bakairí did not have real masks at all. The Bakairí also did not have the spindle whorls decorated with the *mawachu*. Among the Nahuqua we did not find any woven masks and only poor wooden masks, which they designated with the same *yakuikani* of the Tupí dance; they may have more to offer on the Kuluéne, but on the basis of what we know about them up to now, we can scarcely give them as much credit as the Bakairí and certainly not more. I have previously been obliged to deny originality for the Trumaí.

191 53 The Mehinaki with their relatives and the Tupí tribes remain. The former *permitted* us to see only wooden masks. The wooden masks show the same arrangement as the woven masks with corner strips and design, so they do not show any peculiar origin and signify only a technical advance. The Mehinaki were the best carvers, as the stools show, and thus I should be inclined to give them first place for the invention of the wooden mask. I do not know but that they may also have dances with woven masks, since the word *kouhílu* was also familiar to the Kuikuro and Waurá whom I questioned in the Auetö father. It is impossible to decide, since one tribe would know the dances of the other.

191 53 The Tupí tribes of the Kamayurá and Auetö, especially the latter, probably deserve the most consideration. The Auetö had the largest number of *planted* and woven masks, their word "*kouhílu*" had been *passed on* to the Nu-Aruak tribes, also all the wooden masks among them were painted with the *mawachu*, they were the best painting artists who made purely stylized drawings, and among them and the Kamayurá in particular the most finely woven cloth was possible. Thus we see among them the oldest practice of the very arts which are required here, /324/ weaving and painting, while the Mehinaki accomplish more in ceramics and carving. Therefore it is my humble opinion that

/416 cont./

White is chalky white clay, a supply of which is kept in the huts in the form of balls the size of a child's head. The women, when they spin, rub it on the right thigh, on which they twist the thread. It is simply mixed with water. It is never used to paint the body. It also falls far back for the implements and appears almost solely on the masks, the painting of which need last but a few days, on painted bark pieces, and the like.

/419/ Charcoal and soot, the berry-pulp of the genipap tree, (Genipa) and a number of resins furnish black. In order to blacken the inside of the gourd shells charcoal from the bark of the buriti shaft is used.

The yellowish-red to brownish-red loam seems to have been driven out by the urucú dyestuff. It was formerly eaten and is still molded into heavy dolls for children and is rubbed on wounds for scarification.

Charcoal and soot are rubbed in directly, like the white, or they are also mixed with liquid, like the urucú. Either the oil from the pikí fruit (Caryocar butyrosum) is used, or the yellow extract containing caoutchouc from a tree of the campo cerrado, which the Bakairí call ochogohi and the bark of which is grated and made into an extract with water. The colors are mixed in a gourd shell or a pot or, when a hard resin is broken up with the ax blade, more conveniently in the cup-shaped depression of a mat. Urucú is always found as a paste wrapped in leaves in the little workbasket beside the hammock.

The dyestuffs available to the natives are therefore white, black, red, and yellow. The genipap-black is blue-black, the urucú-red a brick-red to orange, which, mixed with the yellow ochogohi juice, loses a good deal of its red. There are no blue or green dyestuffs.

The theory that the color sense developed gradually for human beings, based on the fact that color distinction in language is inadequate up to a high level of culture and that blue and green in particular are extraordinarily often designated with the same word, has now been abandoned. It was found among all the primitive peoples investigated that they distinguish excellently

/24 cont./

231 a table made of vertigas as provided regularly with meat, if possible monkey meat.

198 Among the various crafts of the Kuliseu Bakairí, pottery-
323 making, plaiting, and spuning were still maintained in the
235 ancestral form. Food preparation was also still the same as
283 described by Karl von den Steinen for times past. The only
252 essential difference appeared in regard to woodworking, for
179 which at this time metal axes were used, so that this craft no
322 longer depended on stonecores, drills with stone points, shells,
412 and the teeth of fish or other animals. Another acquisition from
301 the various expeditions which had passed through their territory were ear pendants of multicolored glass beads with which many women and children, especially, were well provided. European
291 clothing was seen only in exceptional cases. Thus the first man who came out of his house to Meigret aldea to greet me had on trousers which he had been given at the time of a visit to the Rio Paranatinga aldea at which surely had never been washed since. As a rule the ulu (small triangle of bark) was the sole
291 national garment of the women and young girls, and a fine thread belt and body pait the men's apparel.

114 When Karl von den Steinen visited the Rio Kuliseu Indians,
36 the first Bakairí aldea, called Meigret, consisted of only two
342 [illegible] of one small house for forests with an
345 oval base, while the [illegible] and three aldeas each consisted of three large houses of [illegible]

161 The number of houses Bakairí aldeas at the time of my stay among these Indians id increased, and for this reason I do not hold as correct Hermann Meyer's observation that this tribe was
118 already "greatly decreasing" at the time. (30) No doubt there
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161

30. Hermann Meyer, Ibid., p. 128.

were then only two Bakairí aldeas on the Rio Kuliseu, the first, Meigret, already mentioned by Karl von den Steinen, and the

/33 cont./

226 114 at least up to where the post is located /cited in English/." At the time of Karl von den Steinen's expedition, the matrinchán fish was held as the most precious boon in the country of the Paranatinga Bakairí, and in its honor they held their most beautiful fiests. (39) When Karl von den Steinen suggested to

39. Karl v. d. Steinen, Unter den Naturvölkern, loc. cit., pp. 24 and 25.

Cacique Felipe that his aldea, which seemed to be losing all its population then, should be moved closer to Cuiabá, his sole reply was /34/ matrinchán. Later at the aldea, then situated [123] farther upriver, I was treated almost every day to a tasty matrinchán, and when I visited the Kuikuro in the year 1927 at their settlement on the Rio Paranatinga, they also offered me fish. Of course, it may be that the abundance of fish in the Rio Paranatinga is restricted to certain times of the year.

I also regard as incorrect Petrullo's observation that the 114 199 283 352 Bakairí of the past had substituted hammocks made of cotton thread for the ancestral ones of buriti fiber. From the beginning the hammock made of cotton thread was typical especially of the Bakairí of the region of the tributaries of the upper Xingu River, in contrast to the hammocks woven of buriti fiber used by the Bakairí living in this region. But already at the time of Karl von den Steinen's expedition, (40) the Bakairí of the Rio

40. Ibid., p. 239.

Paranatinga had hammocks made of buriti fiber, which, they said, old Cacique Caetano had introduced among them. As for Petrullo's opinion that the custom of filing the upper incisors is ancestral with the Bakairí and that they still retain it, I must 114 199 304 contest it with the fact that the Bakairí of the region of the

SP8 Bororo
Bacairi SP7
Waura SP19
Yaruma SP25

PLATE XXIV

V
105
171
352
534
501
283
292

B
[283]

W
[501]
[412]

[p. 194]
[p. 190 is blank]

[for captions, see opt. 116, p. 89]